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On the Sarada Alphabet

Author(s): George Grierson

Source: *Journal of the Royal Asiatic Society of Great Britain and Ireland*, (Oct., 1916), pp. 677-708

Published by: [Cambridge University Press](#)

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JOURNAL  
OF THE  
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1916

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XVII  
ON THE SARADA ALPHABET



By SIR GEORGE GRIERSON, K.C.I.E., M.R.A.S.

THE earliest account of the Śāradā alphabet with which I am acquainted is that contained in Leech's "Grammar of the Cashmeeree Language" in the JASB., vol. xiii, pp. 399 ff., 1844. Leech gives the forms only of the vowels and of the simple consonants, and does not deal with the combinations of consonants with vowels or with conjunct consonants. As the subject is one of some interest, I here give complete tables, showing not only the simple vowels and consonants, but also all possible combinations of these, as they occur in this alphabet. The characters have all been written for me by my friend Mahāmahōpādhyāya Paṇḍit Mukunda Rāma Śāstri of Śrīnagar, and may therefore be accepted with the fullest confidence. Two plates illustrating the alphabet were published by Burkhard in his edition of the Kaśmīr Śakuntalā (Vienna, 1884), but I think it will be found that the following tables are much more complete.

The Śāradā alphabet is based on the same system as that of the Nāgarī alphabet. It is most nearly related to the Tākri alphabet of the Pañjāb Hills<sup>1</sup> and to the *Laṇḍā*, or "clipped", alphabet of the Pañjāb, and through them




<sup>1</sup> See JRAS. 1904, pp. 67 ff.

to the Gurmukhī alphabet, but, unlike them, and like Nāgarī, it puts the letters *sa* and *ha* at the end of the alphabet, and not after the vowels. Kashmīr is called the *Śāradā-kṣētra*, or holy land of the goddess Śāradā, and this is no doubt the origin of the name of the alphabet, although Elmslie, in his *Kāshmirī Vocabulary* (London, 1872), s.v. *Shāradā*, mentions a tradition that it is so called in honour of one Śāradānandana, who is said to have first reduced the Kāshmirī language to writing.


In India proper, when the alphabet is written down, it is usually preceded by the invocation *Ōm namaḥ siddham*, Ōm, reverence, established.<sup>1</sup> In Kashmīr a slightly different formula of invocation is employed, viz. *Ōm svasti ēkaṁ siddham*, Ōm, hail! one, established. As regards the word *ēkaṁ*, one, it is a curious fact that, while, in writing the invocation, the words *ōm*, *svasti*, and *siddham* are fully written out—thus, ओं, स्वस्ति, and सिद्धं—the word *ēkaṁ* is not written. Instead we have the mystic sign , which is named in Kāshmirī *oku sam gōr*, and is read as *ēkaṁ*. So that what is written in the Śāradā character is ओं स्वस्ति  सिद्धं read as *ōm svasti ēkaṁ siddham*. The traditional explanation of this is as follows: In order to master the theory of *mantras* in Kāshmirī Śaivism, it is necessary to learn the meaning or power of each letter composing a *mantra*, or the *mātrkā-cakra*. Each letter of the alphabet represents some mystic object. The vowels represent the various *śaktis*, the twenty-five consonants from *ka* to *ma* represent the twenty-five lower *tattvas*, and the other letters the higher *tattvas*, while *kṣa* represents the *prāṇa-bīja* or Life-seed.<sup>2</sup> In this way the

<sup>1</sup> Cf. Bühler, *On the Origin of the Indian Brāhma Alphabet*, p. 29 (Vienna, 1895), and Hoernle, on "The 'Unknown Languages' of Eastern Turkistān", JRAS. 1911, p. 450. Bühler translates *siddham*, success.

<sup>2</sup> A full account of the *Mātrkā-cakra* will be found in Kṣēmarāja's *Śivasūtravimarsinī*, ii, 7, translated in the *Indian Thought Series*, No. II.

letter *a* represents the *jñāna-śakti*. It also indicates the Supreme (*anuttara*) and Solitary (*akula* = *kulōttīrṇa*) Śiva. The sign  is composed of three parts. The horizontal line — represents the letter *a*, i.e. also Śiva; the two perpendicular strokes  represent the other vowels, and also the *śaktis*; and the two curved marks  represent a plough (*hala*), and hence all the consonants, which are called by grammarians “*hal*”. The whole sign therefore represents all the vowels plus the consonants, or, in other words, the entire alphabet. On the mystical side it also represents Śiva plus all the *śaktis* and *tattvas*, i.e. Śiva and all his developments in the way of so-called creation.

In the Kāśhmīrī name *ok<sup>u</sup> sam<sup>ṇ</sup> gōr*, *ok<sup>u</sup>* means “one”, “non-dual”; *saṇṇ* is a contraction of *saṃvittva*, or condition of *parā saṃvit*, the Supreme Experience; and *gōr* is for *gōr<sup>u</sup>*, it has been inquired into (and therefore understood). With *siddham* added the whole means “the supreme monist experience has been mastered (for it has been established in the *āgamas*)”. *Ēkaṃ siddham* has the same meaning.

A less mystical interpretation has been kindly given to me by Professor Barnett. He points out that the *siddham* is probably derived from the first *sūtra* of the Kātantra, which runs *siddhō varṇasamāmnāyah*, i.e. “the traditional order of the letters is established (as follows)”, and that this grammar was, over a thousand years ago, the most popular handbook in Northern India<sup>1</sup> and the Buddhist regions of Central Asia. The mark  is evidently one of the sacred symbols used at the commencement or end of any important writing, such as are referred to by Bühler on p. 85 of his *Indische Palaeographie*, and has practically the force of a sign of punctuation. A not

<sup>1</sup> When I was in India its use in Northern India seems to have been confined to Eastern Bengal, where I studied it with the local Paṇḍits. In the rest of Bengal the Mugdhabōdha was in general use.

very dissimilar sign will be found at the end of the plate facing p. 281 of vol. ii of Rājendra Lāla Mitra's *Notices of Sanskrit Manuscripts* (ॠ). Taking this sign as one of punctuation, it would be natural to mark this first division-point by mentally interjecting *ēkaṁ*, as a distant echo of the numbering of the first *sūtra* of the Kātantra, and in course of time the word *ēkaṁ* would become petrified, the meaning would be forgotten, and a new mystical meaning given to it.

In those parts of Northern India with which I am acquainted there are, except in the Pañjāb, no special names for the various letters. अ *a* is called *a-kāra*, क *ka* is called *ka-kāra*, and so on. In the Gurmukhī alphabet, used in the Pañjāb, it is different. Here the vowels have each its own name. Thus, initial अ *a* is called *āirā*, non-initial ँ *ā* is called *ā-kannā*, and so on. The consonants are also named by enunciating each twice and doubling the consonant mentioned the second time. Thus क *ka* is called *kakkā*, ख *kha* is called *khakkhā*, and so on.

In the schools of Kashmīr this Pañjāb system is carried much further. Every vowel form and every consonant has its separate individual name. Most of these names have no definite meaning apart from this connotation, and, as names of letters, do not seem to have been invented on any regular system. Even each syllable of *ōṁ svasti*, and of *siddham*, and the sign ॐ for *ēkaṁ*, has its own name. I give these names in the following tables, written in the Nāgarī and Śāradā characters, with a transliteration into the Roman character. As these names are not Sanskrit, but are in the Kāshmirī language, the system of transliteration followed is that which is applied to Kāshmirī, and which differs slightly from the transliteration of the corresponding Nāgarī or Śāradā letters when used for Sanskrit.

# VOWELS, Etc.

Roman.	Nāgarī.	Śaradā.	Kāshmirī name in Nāgarī.	Kāshmirī name in Śaradā.	Kāshmirī name in Roman.	Remarks.
ōm	ओं	ॐ	ओंकारा ओं	ॐकार ॐ	ōmkārā ōm	Read as <i>ēkam</i> .
sva	स्व	धु	स्वयं सो	धुयं भे	sōyam sō	
sti	स्ति	धु	त्यविस ते	तु विभा ते	tēvis tē	
ēkam		णत	अकु सं गोर (एकं)	अकुमंग (एकम)	ok <sup>u</sup> sam gōr	
si	सि	भि	खदिव् से	धुमिव भे	sēdiv sē	
ddham	डं	डं	दमर् दं	दमर् दं	damar dam	There are no sonant aspirates in Kāshmirī.
a	अ	अ	आदौ अ	अदौ अ	āda <sup>u</sup> a	
ā	आ	अ	ऐतव् आ	ऐतव् अ	aitav ā	
-ā	ा	ा	वहाय्	वहाय्	wahāy	
i	इ	इ	ययव् ये	ययव् ये	yēyēv yē	
-i	ि	ि	मून्थर्	मून्थर्	mūnthar	
ī	ई	ई	इशरव् ई	इशरव् ई	yishērav yī	

## VOWELS, etc. (continued).

Roman.	Nāgarī.	Śaradā.	Kāshmirī name in Nāgarī.	Kāshmirī name in Śaradā.	Kāshmirī name in Roman.	Remarks.
-ē	ी	ी	अर् मून्थर्	अर् भुङ्गर्	<i>ar mūnthar</i>	
u	उ	उ	वपल् वो	वपल् वे	<i>wōpal wō</i>	
-u	८	८	खूर्	खूर्	<i>khūr</i>	
ū	ऊ	ऊ	वपल् बा ऊ	वपल् बा ऊ	<i>wōpal bā ū</i>	
-ū	९	९	अर् खूर्	अर् खूर्	<i>ar khūr</i>	
ṛ	ऋ	ॠ	ऋणव् ऋ	ऋणव् ऋ	<i>ṛṇav ṛ</i>	
-ṛ	ॡ	ॡ	Same name as for the initial form. Thus, क् ऋ is called <i>kōv kahas tal ṛṇav ṛ</i> , or <i>ṛṇav ṛ</i> under <i>kōv ka</i> , i.e. <i>ṛ</i> under <i>ka</i> .			
ṝ	ॠ	ॠ	रखव् ऋ [ॠ]	गपव् ऋ [ॠ]	<i>rakhav ṝ</i>	
-ṝ	ॡ	ॡ	Same name as for the initial form. Thus, क् ऋ is called <i>kōv kahas tal rakhav ṝ</i> .			
l̄	लृ	लृ	ल्ययव् लृ	ल्ययव् लृ	<i>l̄yēv l̄</i>	
-l̄	ॡ	ॡ	Same name as for the initial form. Thus, क् लृ is called <i>kōv kahas tal l̄yēv l̄</i> .			
l̄̄	लृ	लृ	लीसव् लृ	लीभव् लृ	<i>līsav l̄̄</i>	
-l̄̄	ॡ	ॡ	Same name as for the initial form, as above.			

<i>ē</i>	ए	८	तालव्य ए	८लव्य ए	<i>talavy yē</i>	
<i>-ē</i>	८	८	हंडु	हंडु	<i>hōṇḍū</i>	
<i>ai</i>	ऐ	८	ताली ऐ	ताली ल	<i>tōlī ai</i>	
<i>-ai</i>	८	८	हंजोर	हंजोर	<i>hōṇjōr</i>	
<i>ō</i>	ओ	८	वुठो ओ	वुठो ल	<i>wuṭhō ō</i>	
<i>-ō</i>	८	८	अकु श्यूर	अकु श्यूर	<i>ok<sup>u</sup> shyūru</i>	
<i>au</i>	औ	८	अशिदी औ	अशिदी ल	<i>ashidī au</i>	
<i>-au</i>	८	८	अकुशि वहाय	अकुमिवहाय	<i>ok<sup>u</sup>shi wahāy</i>	
<i>m̐</i>	८	८	मस फेरि अं	मभा हंरि मं	<i>mas phēri am̐</i>	
<i>m̐</i>	८	८	अडि चन्द्र फयूर	अडि मकु हंरु	<i>aḍi tsandra phyoru</i>	
<i>h̐</i>	८	८	दो फेरि अः	दो हंरि मः	<i>dō phēri aḥ</i>	Also called <i>dō phyōr aḥ</i> .
			[दो फयोर अः]	[दो हंरि मः]		
<i>χ</i>	८	८	जिह्मामूलीय	जिह्मामूलीय	<i>zihwāmūlīyē</i>	
<i>φ</i>	८	८	उपध्मानीय	उपध्मानीय	<i>wupadhmānīyē</i>	Thus, <i>उ</i> <i>φpa</i> , <i>८</i> <i>φpha</i> .
	८	८	मारिथ	मारिथ	<i>mōrith</i> ("having killed")	Thus, <i>क</i> <i>k</i> is called <i>kōv ka mōrith</i> .
	८	८	अडु आदौ अ	अडु अदौ अ	<i>oḍu āḍau a</i> ("half a")	<i>Avagraha</i> .

## CONSONANTS

Roman.	Nāgarī.	Śāradā.	Kāshmīrī name in Nāgarī.	Kāshmīrī name in Śāradā.	Kāshmīrī name in Roman.	Remarks.
<i>ka</i>	क	क	कोव् क	कैव क	<i>kōv ka</i>	The Kāshmīrī language does not possess the letter <i>gha</i> .
<i>kha</i>	ख	ख	खूनि ख	खुनि ख	<i>khōni kha</i>	
<i>ga</i>	ग	ग	गगर् ग	गगर् ग	<i>gagar ga</i>	
<i>gha</i>	घ	घ	गासि ग [घ]	गासि ग [घ]	<i>gōsi ga [gha]</i>	
<i>ṇa</i>	ङ	ङ	नारुग् न	नारुग् न	<i>nāruḡ na</i>	
<i>ca</i>	च	च	चाटुव् च	चाटुव् च	<i>tsātuv tsa</i>	The Kāshmīrī language does not possess the letter <i>jha</i> .
<i>cha</i>	छ	छ	छूटिच् छ	छूटिच् छ	<i>tshōṭiñ tsha</i>	
<i>ja</i>	ज	ज	जयि ज	जयि ज	<i>zāyi za</i>	
<i>jha</i>	झ	झ	जाशिच् ज [झ]	जाशिच् ज [झ]	<i>zōshiñ za [jha]</i>	
<i>ṇa</i>	ञ	ञ	खून फुटि ज	खून फुटि ज	<i>khōna phuṭi ñe</i>	

<i>ta</i>	ट	ट	अर्-माँट	यर्ग मँट	<i>ar-māṭa</i>	The Kāshmiri language does not possess the letters <i>dha</i> or <i>ṇa</i> .
<i>tha</i>	ठ	०	सर्-माँठ	भर्ग मँठ	<i>sar-māṭha</i>	
<i>da</i>	ड	ड	डुड ड	डुड ड	<i>dud ḍa</i>	
<i>dha</i>	ढ	रु	डक ड [ढ]	डक ड [रु]	<i>daka ḍa [dha]</i>	
<i>na</i>	ण	न	नानगुरि न [ण]	नानगुरि न [न]	<i>nānaguri na [ṇa]</i>	The Kāshmiri language does not possess the letter <i>dha</i> .
<i>tu</i>	त	उ	तोव त	उवे उ	<i>tōv ta</i>	
<i>tha</i>	थ	ष	थांशि थ	षांमि थ	<i>thōshi tha</i>	
<i>da</i>	द	म	ददव द	ममव म	<i>dadav da</i>	
<i>dha</i>	ध	०	दूत्र द [ध]	दूत्र म [०]	<i>dūñ da [dha]</i>	The Kāshmiri language does not possess the letter <i>bha</i> .
<i>na</i>	न	न	नस्तुव न	नमुव न	<i>nastuv na</i>	
<i>pa</i>	प	प	पडुरि प	पडुरि प	<i>paḍuri pa</i>	
<i>pha</i>	फ	ढ	फरित्र फ	ढरित्र ढ	<i>phariñ pha</i>	
<i>ba</i>	ब	व	बुव ब	बुव व	<i>bub ba</i>	The Kāshmiri language does not possess the letter <i>bha</i> .
<i>bha</i>	भ	ठ	बांयि ब [भ]	बांयि व [ठ]	<i>bōyi ba [bha]</i>	
<i>ma</i>	म	भ	मोव म	मेव म	<i>mōv ma</i>	

CONSONANTS (*continued*).

Roman.	Nāgarī.	Śārada.	Kāshmirī name in Nāgarī.	Kāshmirī name in Śārada.	Kāshmirī name in Roman.	Remarks.
<i>ya</i>	य	य	याव य	यव य	<i>yāwa yě</i>	The Kāshmirī language does not possess the letter <i>ṣa</i> .
<i>ra</i>	र	र	रकर र	रक र	<i>raka ra</i>	
<i>la</i>	ल	ल	लाव ल	लव ल	<i>lāwa la</i>	
<i>va</i>	व	व	वश व	वम व	<i>washě wa</i>	
<i>śa</i>	श	म	शकर श	मक म	<i>shēkar shě</i>	
<i>ṣa</i>	ष	ध	फारि श [ष]	ठरि म [ध]	<i>phōri shě [ṣa]</i>	
<i>sa</i>	स	भ	सुस् स	भम भ	<i>sus sa</i>	
<i>ha</i>	ह	ह	हाल ह	हल ह	<i>hāla ha</i>	
<i>kṣa</i>	क्ष	क	कलि व्यंठि क्ष	कलि वृंठि क	<i>kōli vēṭhi kshě</i>	
<i>tra</i>	त्र	त्र	त्रुक् तोव त्र	रुक् तोव त्र	<i>truksa tov tra</i>	

jña	ज्ञ	झ	(जयि जहस तल् खुन फुटि ज)	(जयि झहस तल् खुन फुटि ज)	(zàyi zahas tal khõna phuṭi ñě)	This compound has no special name, and is simply spelt out, <i>khõna phuṭi ñě</i> (= ña) under <i>zàyi za</i> (= ja).
la	ळ	ल	बहु दुद ड (वा बहु रक र)	बहु रुक र (वा बहु रक र)	boḍu ḍuḍ ḍa (or boḍu raka ra)	
lha	ळ	There is no equivalent for this letter in Śāradā.				

Note that the only difference between the characters for *ma* and *sa* is that the left-hand lower corner of the former is round, while in the latter it is pointed.

*Consonants followed by Vowels.*—As in Nāgarī, the non-initial form of a vowel is used when it is preceded by a consonant. In naming the syllable, or *akṣara*, so formed, except in the cases of the vowels *ṛ*, *ṝ*, *ḷ*, and *ḹ*, the name of the consonant is uttered first. This is followed by the name of the non-initial vowel, and this by the *akṣara* itself. Thus, the name of *ka* is *kōv ka*, and that of non-initial *ā* is *wahāy*, and the *akṣara* *kā* is therefore named *kōv ka wahāy kā*. In most cases the name of the vowel is slightly altered so as to appear in the agent or dative case, while the name of the consonant remains unchanged. Thus, non-initial *ē* is called *hōṇḍū*, the dative of which is *hōṇjě*, and *kē* is called *kōv ka hōṇjě kē*.

The treatment of *ṛ*, *ṝ*, *ḷ*, and *ḹ* is different. Here it is the consonant that is put into the dative case, which is governed by the postposition *tal*, under. Thus, from *kōv ka* we get a dative *kōv kahas*. *Kōv kahas tal* means “under *ka*”, and *kṛ* is called *kōv kahas tal ṛēnav ṛě*, i.e. *ṛēnav ṛě* under *kōv ka*, or *ṛ* under *ka*. Similarly for the others. It will subsequently be seen that, so far as nomenclature goes, these four vowels are treated as if they were the second members of conjunct consonants, and the whole is named on the principle that is followed in the case of conjunct consonants.

The following table shows how each *akṣara* is named. With two exceptions the consonant employed is *ka*. The names and forms for *ku* and *kū* are irregular, and in their place I give the names and forms for *khū* and *khū* respectively. These are quite regular.

Roman.	Nāgarī.	Śaradā.	Kāshmīrī name in Nāgarī.	Kāshmīrī name in Roman.
<i>ka</i>	क	𑖅	कोव् क	<i>kōv ka</i>
<i>kā</i>	का	𑖆	कोव् क वहाय् का	<i>kōv ka wahāy kā</i>
<i>ki</i>	कि	𑖇	कोव् क मून्थरि कि	<i>kōv ka mūntharī ki</i>
<i>kī</i>	की	𑖈	कोव् क अर मून्थराँ की	<i>kōv ka ar mūntharā kī</i>
<i>khu</i>	खु	𑖉	खुनि ख खूरि खु	<i>khōni kha khūri khu</i>
<i>khū</i>	खू	𑖊	खुनि ख अर खूरू खू	<i>khōni kha ar khūrū khū</i>
<i>kr</i>	छ	𑖋	कोव् कहस तल् चनव् च	<i>kōv kahas tal ṛṇav ṛ</i>
<i>kṛ</i>	कृ	𑖌	कोव् कहस तल् रखव् रू	<i>kōv kahas tal rakhav rū</i>
<i>kl</i>	कु	𑖍	कोव् कहस तल् ल्ययव् लृ	<i>kōv kahas tal lēyēv lṛ</i>
<i>kḷ</i>	कू	𑖎	कोव् कहस तल् लीसव् लृ	<i>kōv kahas tal līsav ḷ</i>
<i>kē</i>	के	𑖏	कोव् क ह्ज्य के	<i>kōv ka hōnjē kē</i>
<i>kai</i>	कै	𑖐	कोव् क ह्जोर कै	<i>kōv ka hōnjōr kai</i>
<i>kō</i>	को	𑖑	कोव् क अकु शूरि को	<i>kōv ka oku shyūri kō</i>
<i>kau</i>	कौ	𑖒	कोव् क अकुशि वहाय् कौ	<i>kōv ka oku<sup>sh</sup>i wahāy kau</i>
<i>kaṁ</i>	कं	𑖓	कोव् क मस प्थरि कं	<i>kōv ka mas phērī kaṁ</i>
<i>kaḥ</i>	कः	𑖔	कोव् क दो प्थरि कः	<i>kōv ka dō phērī kaḥ</i>

## IRREGULAR FORMATIONS

Non-initial  $\bar{a}$  is, as shown in this table, usually indicated by a short blunt triangle suspended from the top line, thus  $\blacktriangle$ . Other examples are  $\blacktriangle$  *khā*,  $\blacktriangle$  *cā*,  $\blacktriangle$  *tā*, and  $\blacktriangle$  *pā*, named respectively *khōṇi kha wahāy khā*, *tsāṭuv tsa wahāy tsā*, *tōv ta wahāy tā*, and *paḍuri pa wahāy pā*. The letters  $\blacktriangle$  *ṇa*,  $\blacktriangle$  *ja*,  $\blacktriangle$  *ṭa*, and  $\blacktriangle$  *ṇa* have already a similar stroke on the right, and, with non-initial  $\bar{a}$ , this stroke and the following vowel combine into a kind of semicircle or hollow triangle ( $\blacktriangle$ ) called *kunḍali wahāy*. Thus—

Roman.	Nāgarī.	Śāradā.	Kāshmirī name in Nāgarī.	Kāshmirī name in Roman.
<i>ṇa</i>	डा	ए	नारुग् न कुंडलि वहाय् ना	<i>nārug na kunḍali wahāy nā</i>
<i>ja</i>	जा	ए	जयि ज कुंडलि वहाय् जा	<i>zāyi za kunḍali wahāy zā</i>
<i>ṭa</i>	टा	ए	अर्-माँट कुंडलि वहाय् टा	<i>ar-māṭa kunḍali wahāy ṭā</i>
<i>ṇa</i>	णा	ए	नानगुरि न कुंडलि वहाय् ना	<i>nānaguri na kunḍali wahāy nā</i>

The same changes occur when any of the above consonants appears as a member of a conjunct consonant. For examples see below under that head.

The usual form of non-initial *u* is a blunt triangle lying on its side, thus  $\blacktriangle$ , suspended from the consonant, as in *khū* in the table on p. 13. This sign is called *khūrū*. Other examples are  $\blacktriangle$  *cu* and  $\blacktriangle$  *ṭu*, named respectively *tsāṭuv tsa khūrī tsu* and *ar-māṭa khūrī ṭu*. The letters *ka*, *ga*, *jha*, *ṇa*, *ḍa*, *ta*, *bha*, and *śa* do not take this form, but suffix the lower part of initial *u*,  $\blacktriangle$ , named *wōpal wō*,

instead. The resultant sign resembles a Nāgarī ॐ. Besides the spelt-out name usual with these conjuncts, these particular conjuncts each have a name of their own. Thus—

Roman.	Nāgarī.	Sāradā.	As spelt out in Kāshmīrī (Nāgarī character).	Kāshmīrī name (Nāgarī).	As spelt out in Kāshmīrī (Roman character).	Kāshmīrī name (Roman).
ku	क	ऊ	कु काको कस् तल् व्वपल् वो	कुका कु	ku kākō kas tal wōpal wō	kukā ku
gu	ग	ग	गु गगरी गस् तल् व्वपल् वो	गगरी गु	gu gagarī gas tal wōpal wō	gagarī gu
jhu	झ	झ	जु ज़ाशिञ् ज़स् तल् व्वपल् वो	ज़ाशिञ् ज़ खूरि जु	zu zōshiñ zas tal wōpal wō	zōshiñ za khūrī zu
ñu	ञ	उ	जु खून फुटि ज़स् तल् व्वपल् वो	खून फुटिञ् खूरि ज़	ñu khōna phuṭi ñēs tal wōpal wō	khōna phuṭiñē . khūrī ñu
ḍu	ड	ड	डु डडू डस् तल् व्वपल् वो	डडू खूरि ड	ḍu ḍuḍū ḍas tal wōpal wō	ḍuḍa khūrī ḍu
tu	त	उ	तु तातो तस् तल् व्वपल् वो	तुता तु	tu tātō tas tal wōpal wō	tutā tu
bhu	भ	ऊ	बु बायी बस् तल् व्वपल् वो	बायि ब खूरि बु	bu bōyī bas tal wōpal wō	bōyī ba khūrī bu
śu	शु	मु	शु शक् शस् तल् व्वपल् वो	शुकरि शु	shu shēkar shēs tal wōpal wō	shukarī shu

The *akṣara ru* is formed as follows :—

ru	र	र	(Not spelt out.)	रखरी र	(Not spelt out.)	rukharī ru
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When *u* is added to a conjunct consonant ending in *ra* it takes the following forms :—

Roman.	Nāgarī.	Śaradā.	Kāshmirī name in Nāgarī.	Kāshmirī name in Roman.
<i>kru</i>	कृ	𑖑	कोव् क दुतरिख् खुरी कृ	<i>kōv ka dutarikh khurī kru</i>
<i>khru</i>	खृ	𑖔	खुनि ख दुतरिख् खुरी खु	<i>khōni kha. dutarikh khurī khru</i>
<i>gru</i>	गृ	𑖖	गगर् ग दुतरिख् खुरी गृ	<i>gagar ga dutarikh khurī gru</i>

And so on.

Compare the forms for *kra*, *khra*, *gra* below. *Dutarikh* is the name of *ra* when it is the second member of a conjunct.

The usual form of non-initial *ū* is a straight horizontal line, thus 𑖚, suspended from the consonant, as in *khū* in the table on p. 13. Other examples are 𑖛 *ghū* and 𑖜 *cū*, called respectively *gōsi ga ar khūrū ghū* and *tsāṭuv tsa ar khūrū tsū*, the sign itself being called *ar khūrū*. Those letters which take the lower part of the initial form of *u* also take the lower part of the initial form of initial *ū* 𑖛, named *wōpal bā ū* instead of *ar khūrū*. So also does the letter *ra*. Unlike the *akṣaras* with *u*, these

[to next page]

When *ū* is added to a conjunct consonant ending in *ra* it takes the following forms :—

Roman.	Nāgarī.	Śaradā.	Kāshmirī name (Nāgarī character).	Kāshmirī name (Roman character).
<i>krū</i>	कृ	𑖑	कोव् क दुतरिख् अर् खूँ कृ	<i>kōv ka dutarikh ar khūrū krū</i>
<i>khṛū</i>	खृ	𑖔	खुनि ख दुतरिख् अर् खूँ खू	<i>khōni kha dutarikh ar khūrū khṛū</i>

And so on.

*akṣaras* with *ū* have, except *rū*, no special name. The descriptive spelling out is a sufficient name. Thus—

Roman.	Nāgarī.	Śaradā.	Kāshmirī name (Nāgarī character).	Kāshmirī name (Roman character).
<i>kū</i>	कू	कु	कोव् कहस् तल् व्वपल् बा ऊँ	<i>kōv kahas tal wōpal bā ū</i>
<i>gū</i>	गू	गु	गगर गहस् तल् व्वपल् बा ऊँ	<i>gagar gahas tal wōpal bā ū</i>
<i>jhū</i>	झू	जु	जाशिञ् जहस् तल् व्वपल् बा ऊँ	<i>zōshiñ zahas tal wōpal bā ū</i>
<i>ñū</i>	जू	जु	खून फुटि ञहस् तल् व्वपल् बा ऊँ	<i>khōna phuṭi ñehas tal wōpal bā ū</i>
<i>ḍū</i>	डू	डु	डुड डहस् तल् व्वपल् बा ऊँ	<i>ḍuḍ ḍahas tal wōpal bā ū</i>
<i>tū</i>	तू	तु	तोव् तहस् तल् व्वपल् बा ऊँ	<i>tōv tahas tal wōpal bā ū</i>
<i>bhū</i>	भू	भु	बायि बहस् तल् व्वपल् बा ऊँ	<i>bōyi bahas tal wōpal bā ū</i>
<i>śū</i>	शू	शु	शकर् शहस् तल् व्वपल् बा ऊँ	<i>shēkar shēhas tal wōpal bā ū</i>
<i>rū</i>	रू	रु	रा अर् खराँ रु (इयदेव)	<i>rā ar kharā rū</i>

### CONJUNCT CONSONANTS

The following is a list of conjunct consonants. Their names are based on their component parts, the first member being put into the dative, governed by *tal*, below. Thus *kka* is called *kōv kahas tal kōv ka*, i.e. *kōv ka* under *kōv ka*, or *ka* under *ka*; *kca* is called *kōv kahas tal tsāṭuv tsa*, i.e. *tsāṭuv tsa* under *kōv ka*, or *ca* under *ka*; and so on.

When *ya* is the second member of a conjunct consonant it takes the form ८, which is named श्रुतरिख् *shutarikh*. Thus, क्य *kya* is written ८, and is called कोव् क श्रुतरिख् क्य *kōv ka shutarikh kya*, and so on for the others.

When *ra* is the second member of a conjunct consonant it takes the form २, which is named द्रुतरिख् *dutarikh*. Thus, क्र *kra* is written २, and is called कोव् क द्रुतरिख् क्र *kōv ka dutarikh kra*, and so on for the others.

Roman.	Nāgarī.	Śārādā.	Roman.	Nāgarī.	Śārādā.	Roman.	Nāgarī.	Śārādā.
<i>kka</i>	कक	की	<i>khya</i>	ख	ए	<i>ñkha</i>	ख	अ
<i>kkha</i>	कख	कै	<i>khra</i>	खु	ए	<i>ñkhya</i>	ख	अ
<i>kna</i>	कड	की	<i>gna</i>	गण	ग	<i>ñkhyā</i>	ख	अ
<i>kca</i>	कच	की	<i>gda</i>	गद	ग	<i>nga</i>	ङ	अ
<i>kṇa</i>	कण	कू	<i>gdha</i>	गघ	ग	<i>ṅgya</i>	ङ	अ
<i>kta</i>	क	ऊ	<i>gna</i>	ग	ग	<i>ṅgyā</i>	ङ	अ
<i>ktya</i>	क्य	ऊ	<i>gba</i>	गब	ग	<i>ṅgha</i>	ङ	अ
<i>ktra</i>	कृ	ऊ	<i>gma</i>	गम	ग	<i>ṅghya</i>	ङ	अ
<i>ktrya</i>	कृय	ऊ	<i>gya</i>	गय	ग	<i>ṅghra</i>	ङ	अ
<i>ktva</i>	कृ	ऊ	<i>gra</i>	ग	ग	<i>ṅghrā</i>	ङ	अ
<i>ktha</i>	कथ	ऊ	<i>grya</i>	गय	ग	<i>ṅghrau</i>	ङ	अ
<i>kthya</i>	कथ	ऊ	<i>gva</i>	गव	ग	<i>ñña</i>	ङ	अ
<i>kna</i>	क	ऊ				<i>ñma</i>	ङ	अ
<i>knya</i>	क्य	ऊ	<i>ghna</i>	घ	घ	<i>nya</i>	ङ	अ
<i>kpa</i>	कप	ऊ	<i>ghnya</i>	घय	घ			
<i>kma</i>	कम	ऊ	<i>ghma</i>	घम	घ	<i>cca</i>	च	अ
<i>kya</i>	कय	ऊ	<i>ghya</i>	घय	घ	<i>ccha</i>	च	अ
<i>kra</i>	क	ऊ	<i>ghra</i>	घ	घ	<i>cchra</i>	च	अ
<i>krya</i>	कृय	ऊ				<i>cña</i>	च	अ
<i>kla</i>	क	ऊ	<i>ñka</i>	ङ	ङ	<i>cma</i>	च	अ
<i>kva</i>	क	ऊ	<i>ñkta</i>	ङ	ङ	<i>cya</i>	च	अ
<i>kvya</i>	कृय	ऊ	<i>ñktya</i>	ङ	ङ	<i>cra</i>	च	अ
<i>kṣa</i>	क	ऊ	<i>ñktyā</i>	ङ	ङ			
<i>kṣma</i>	क	ऊ	<i>ñktau</i>	ङ	ङ	<i>chya</i>	छ	अ
<i>kṣya</i>	कृय	ऊ	<i>ñkya</i>	ङ	ङ	<i>chra</i>	छ	अ
<i>kṣva</i>	कृव	ऊ	<i>ñkṣa</i>	ङ	ङ	<i>jga</i>	ज	अ
			<i>ñkṣva</i>	ङ	ङ	<i>jja</i>	ज	अ

Roman.	Nāgarī.	Śaradā.	Roman.	Nāgarī.	Śaradā.	Roman.	Nāgarī.	Śaradā.
jha	झ	𑖧𑖫	ḍgha	झ	𑖧𑖫	ṃau	𑖦𑖫𑖫	𑖦𑖫𑖫
jña	ञ	𑖧𑖫𑖫	ḍghra	झ	𑖧𑖫𑖫𑖫	ṃma	एम	𑖦𑖫𑖫
jñā	जा	𑖧𑖫𑖫𑖫	ḍja	झ	𑖧𑖫𑖫𑖫	ṃmā	एमा	𑖦𑖫𑖫𑖫
jñya	ज्य	𑖧𑖫𑖫𑖫𑖫	ḍjā	जा	𑖧𑖫𑖫𑖫𑖫	ṃya	एय	𑖦𑖫𑖫𑖫
jma	जम	𑖧𑖫𑖫𑖫𑖫	ḍḥa	झ	𑖧𑖫𑖫𑖫𑖫	ṃva	एव	𑖦𑖫𑖫𑖫
jya	जय	𑖧𑖫𑖫𑖫𑖫𑖫	ḍḍa	झ	𑖧𑖫𑖫𑖫𑖫𑖫	ṥka	क	𑖦𑖫𑖫𑖫
jra	ज्र	𑖧𑖫𑖫𑖫𑖫𑖫	ḍḍha	झ	𑖧𑖫𑖫𑖫𑖫𑖫𑖫	ṥkra	कृ	𑖦𑖫𑖫𑖫𑖫
jva	जव	𑖧𑖫𑖫𑖫𑖫𑖫	ḍma	म	𑖧𑖫𑖫𑖫𑖫𑖫	ṥta	त	𑖦𑖫𑖫𑖫𑖫
ñca	च	𑖧𑖫𑖫𑖫𑖫	ḍya	य	𑖧𑖫𑖫𑖫𑖫𑖫	ṥtta	तत	𑖦𑖫𑖫𑖫𑖫𑖫
ñcma	चम	𑖧𑖫𑖫𑖫𑖫𑖫𑖫	ḍra	र	𑖧𑖫𑖫𑖫𑖫𑖫	ṥtṥya	तय	𑖦𑖫𑖫𑖫𑖫𑖫𑖫
ñcya	चय	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ḍhya	ह	𑖧𑖫𑖫𑖫𑖫𑖫𑖫	ṥtṥra	तर	𑖦𑖫𑖫𑖫𑖫𑖫𑖫
ñcha	चह	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ḍhra	ह्र	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṥtṥva	तव	𑖦𑖫𑖫𑖫𑖫𑖫𑖫𑖫
ñja	ज	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṇṥa	ण	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṥtna	तन	𑖦𑖫𑖫𑖫𑖫𑖫𑖫𑖫
ñña	ञ	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṇṥā	णा	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṥtnya	तनय	𑖦𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫
ñya	ज्य	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṇṥha	णह	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṥtpa	तप	𑖦𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫
ṥta	ट	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṇṥhya	णय	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṥtpṥra	तप्र	𑖦𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫
ṥtā	टा	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṇṥhyar	णयी	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṥtma	तम	𑖦𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫
ṥtha	ठ	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṇṥ	ण	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṥtmṥya	तम्य	𑖦𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫
ṥtpa	टप	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṇṥya	णय	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṥṥya	तय	𑖦𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫
ṥtya	टय	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṇṥya	णय	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṥtra	तत्र	𑖦𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫
ṥhya	य	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṇṥra	णर	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṥtrya	तय	𑖦𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫
ṥhra	ह	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṇṥrya	णय	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṥtrṥ	तव	𑖦𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫
ḍja	झ	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṇṥha	णह	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṥtsa	तस	𑖦𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫
ḍgya	झय	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṇṥhā	णहा	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṥtsna	तस	𑖦𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫
			ṇṥa	ण	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṥtsṥny	तसय	𑖦𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫
			ṇṥā	णा	𑖧𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫	ṥtsya	तस्य	𑖦𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫𑖫

Roman.	Nāgarī.	Sāradā.	Roman.	Nāgarī.	Sāradā.	Roman.	Nāgarī.	Sāradā.
thna	थ	ष	nka	क	क	pva	ष	प
thya	थ्य	ष्ठ	nta	न	उ	psa	स	फ
dga	ग	झ	ntyā	न्य	तु	psva	स्व	भ
dgha	घ	झ	ntra	न्त	त्र	bgħa	ख	च
dghra	घ्र	झ्र	ntha	न्थ	तु	bja	ज	झ
dda	द	म	nda	न्द	म	bda	द	ड
ddya	द्य	मु	ndra	न्द्र	म्	bdha	ध	ड
ddha	द्ध	म	ndha	न्ध	म्	bna	न	व
ddhya	द्ध्य	मृ	ndhra	न्ध्र	म्	bba	ब	व
dna	न	म	nna	न्न	म	bbha	ब्भ	व
dba	द	म	npa	न्प	म	bbhya	ब्भ्य	व
dbha	द	म	npa	न्प	म	bya	य	उ
dbhya	द	म	npha	न्फ	म	bra	ब्र	उ
dma	म	म	nma	न्म	म	bva	व	व
dya	य	म	nya	न्य	म	bhna	भ	उ
dra	द	म	nra	न्र	म	bhya	भ्य	उ
drya	द	म	nśa	न्ष	म	bhra	भ्र	उ
dva	व	म	nsa	न्स	म	bhva	भ्व	उ
dvya	व्य	म	pta	प	प	mna	म	म
dhna	ध	प	ptya	प्य	पु	mpa	म	म
dhnya	ध्न	पु	pna	प	प	mpa	म	म
dhma	धम	फ	ppa	प	फ	mpa	म	म
dhya	ध्य	पु	pma	प	फ	mba	म	पु
dhra	ध्र	पु	pya	प	पु	mbha	म	पु
dhrya	ध्र्य	पु	pra	प्र	पु	mna	म	म
dhva	ध्व	प	pla	प	प	mya	म्य	पु

Roman.	Nāgarī.	Śārada.	Roman.	Nāgarī.	Śārada.	Roman.	Nāgarī.	Śārada.
mra	म	𑖓	rbha	भ	𑖖	śra	श	𑖚
m̐a	𑖓	𑖓	rma	म	𑖓	śrya	श्य	𑖚𑖓
mva	व	𑖓	rya	य	𑖚	śla	ल	𑖚𑖓
			rla	ली	𑖚𑖓	śva	व	𑖚𑖓
yya	य	𑖚	rva	व	𑖚	śvya	व्य	𑖚𑖓𑖚
yva	व	𑖚	rśa	श	𑖚	śśa	श	𑖚𑖓
			rṣa	ष	𑖚			
rr̐	र	𑖚	rṣa	र	𑖚	ṣta	ट	𑖚𑖓
rka	क	𑖚	rha	ह	𑖚	ṣtya	ट्य	𑖚𑖓𑖚
rkha	ख	𑖚				ṣtra	ट्र	𑖚𑖓𑖚
rga	ग	𑖚	lka	क	𑖚	ṣtrya	ट्र्य	𑖚𑖓𑖚𑖚
rg̐ha	घ	𑖚	lpa	प	𑖚	ṣtva	ट्	𑖚𑖓𑖚𑖚
rea	च	𑖚	lpha	फ	𑖚	ṣtvā	ट्वा	𑖚𑖓𑖚𑖚𑖚
reha	छ	𑖚	lma	म	𑖚	ṣth	ठ	𑖚𑖓𑖚
rja	ज	𑖚	lya	य	𑖚	ṣthā	ठा	𑖚𑖓𑖚𑖚
r̐a	ट	𑖚	lra	र	𑖚	ṣna	ण	𑖚𑖓𑖚
r̐ha	ढ	𑖚	lla	ल	𑖚	ṣnya	ण्य	𑖚𑖓𑖚𑖚
r̐a	ड	𑖚	lva	व	𑖚	ṣpa	प	𑖚𑖓𑖚
r̐ha	ढ	𑖚				ṣpra	प्	𑖚𑖓𑖚𑖚
r̐a	ण	𑖚	vna	व	𑖚	ṣpha	फ	𑖚𑖓𑖚𑖚
r̐a	त	𑖚	vya	य	𑖚	ṣma	म	𑖚𑖓𑖚
r̐ha	थ	𑖚	vra	व	𑖚	ṣya	य	𑖚𑖓𑖚
r̐a	द	𑖚	vva	व	𑖚	ṣva	व	𑖚𑖓𑖚
r̐ha	ध	𑖚						
r̐a	प	𑖚	śca	च	𑖚	ska	क	𑖚𑖓𑖚
r̐ha	फ	𑖚	ścya	च्य	𑖚𑖓	sk̐ha	ख	𑖚𑖓𑖚
r̐a	भ	𑖚	śna	न	𑖚	sta	स	𑖚𑖓𑖚
r̐a	ब	𑖚	śya	य	𑖚	styā	स्य	𑖚𑖓𑖚

Rom.	Nāg.	Śār.	Rom.	Nāg.	Śār.	Rom.	Nāg.	Śār.
<i>stra</i>	स्त्र	श्र	<i>sma</i>	स्म	श्रु	<i>līṇa</i>	ल्ल	ल्ल
<i>stva</i>	स्त्व	श्रु	<i>smya</i>	स्म्य	श्रु	<i>hna</i>	ह्न	ह्न
<i>stha</i>	स्थ	श्रु	<i>sya</i>	स्य	श्रु	<i>hma</i>	ह्य	ह्य
<i>sna</i>	स्न	श्रु	<i>sra</i>	स्र	श्रु	<i>hya</i>	ह्य	ह्य
<i>snya</i>	स्य	श्रु	<i>sva</i>	स्व	श्रु	<i>hra</i>	ह्र	ह्र
<i>spa</i>	स्प	श्रु	<i>ssa</i>	स्स	श्रु	<i>hla</i>	ह्ल	ह्ल
<i>spha</i>	स्फ	श्रु	<i>sha</i>	श्च	श्रु	<i>hva</i>	ह्व	ह्व

## NUMERALS

Roman.	Nāgarī.	Śāradā.	Kāshmirī (Nāgarī).	Kāshmirī (Śāradā).	Trans- literation.
1	१	०	अख	आण	<i>akh</i>
2	२	१	जह	एण	<i>zah</i>
3	३	३	च	तु	<i>trē</i>
4	४	२	चोर्	मेग	<i>tsōr</i>
5	५	५	पाँक्	पंका	<i>pōtsh</i>
6	६	७	षह	धण	<i>shēh</i>
7	७	१	सथ्	मषा	<i>sath</i>
8	८	३	ऐठ्	वण	<i>aith</i>
9	९	७	नव्	नग	<i>nav</i>
10	१०	००	दह	मजा	<i>dah</i>
11	११	००	काह	कजा	<i>kāh</i>
20	२०	१०	वुह	वजा	<i>wuh</i>
30	३०	३०	त्रह	त्रजा	<i>trah</i>
100	१००	०००	हथ्	कषा	<i>hath</i>
1000	१०००	००००	सास	ममम	<i>sās</i>

## APPENDIX

## THE ALPHABET IN SAIVA MYSTICISM

As very little is known regarding the mystic character attributed to the letters of the alphabet in Kashmir Śaivism, I have obtained the following account of this complicated subject from Mahāmahōpadhyāya Paṇḍit Mukunda Rāma Śāstri. It was written by him in Sanskrit, and it is so full of technical terms of and references to Śaiva philosophy that only an expert in the subject could interpret it. Professor Barnett has most kindly come to my rescue, and the following translation is from his competent hand. Everyone who is interested in this branch of mysticism will be grateful to him for the care and labour that he has expended in order to guide us laymen through a maze of considerable intricacy. Additions and notes by Professor Barnett himself are enclosed between square brackets.

The account is interesting from another point of view. It contains a quotation from a hitherto unknown treatise, the *Mahā-naya-prakāśa*. The importance of this work consists in the fact that it was not written in Sanskrit, but in an old form of Prakrit from which apparently modern Kāshmiri is descended. The passage quoted is tantalizingly short, but I am endeavouring to obtain a copy of the complete work, which promises to throw much light on the disputed question as to what form of Prakrit was current in North-Western India in ancient times.

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[*Note*.—According to the Āgamas, Paramêśvara by the agency of his Śakti stirs up the Bindu (also called Śiva-tattva, Kuṇḍalinī, Śuddha-māyā, Kuṭīla, Śabda-brahma, Śabda-tattva, etc.). The Bindu is the insentient material cause whence in consequence of this disturbance arise the six Adhvans (viz. the Mantra, Pada, Varṇa, Bhuvana,

Tattva, and Kalā Adhvans); and it is the real substrate of all differences of condition (e.g. rise and dissolution of the cosmos) which are described as *upādhis* to the unconditioned Śiva. The Bindu is a *parigraha-śakti* or "possessed Power" of Śiva, but is in no sense identical with him.

From the Bindu there emerges the Praṇava, and from the latter the letters, forming the Varṇādhvan, of which the consonants are lifeless bodies and the vowels their life; the combinations thereof form eighty-one words, the Padādhvan, whence are produced eleven spells, the Mantrādhvan. The Varṇas, Mantras, and Padas together form the Vēdas and Āgamas.

The Tattvādhvan is composed of the Bindu or Śiva-tattva, the Sadāśiva-tattva (an efflux from the Bindu without change in the equipoise of the Powers of Action and Will in Paramēśvara), Mahēśvara-tattva or Īśvara-tattva (when Will is depressed and Action intensified in the Bindu), and Śuddha-vidyā-tattva (when the reverse is the case).

Some identify the Śiva-tattva with the Nāda, and the Śakti-tattva with the Bindu. But the Pauṣkarāgama states clearly that the Bindu is as described above, and that it is that whence the "complex of sound", *nāḍātmikō yōgaḥ*, arises immediately, in which it moves, and into which it dissolves (ii, 3).]

THE UTTERANCE "OK<sup>u</sup> SAM GÔR<sup>u</sup>", AND ITS SIGN .

The object of using this sign is this. In the first place the upper horizontal line — indicates the letter *a*, that is to say the Uppermost (*anuttara*), or Śiva, transcending the Kula<sup>1</sup> and secondless (*akula advaitasvarūpa*). The

[<sup>1</sup> The *Kula* consists of *Jīva* (individual soul), *Prakṛti* (primal matter), space, time, ether, earth, water, fire, and air. The state of grace in which all these are conceived as one with Brahma or Śiva is *Kulācāra*. On this basis is built up the Kaula or Kaulika cult, which differs from

two middle perpendicular lines indicate all the vowels from *ā* onwards, while the two outer curved lines *ॐ* *ॐ* represent a plough (*hala*), and therefore indicate all the consonants (*hal*). The whole sign *ॐ* therefore indicates the totality of all the letters from *a* to *h*.

Its utterance "*okṣaṁ gōṣaṁ*".—*okṣaṁ*, One, absolute, secondless; *saṁ*, the principle of Consciousness (*saṁvit-tattva*); *gōṣaṁ*, known by the Intuition of the Ego. Supply "by all". This "One", the Syllable indicating the secondless Brahma and expressed as a unity, is established (*siddha*) in all mystic Āgamas. The sense is: The Supreme Lord's secondless Power (*Śakti*), which consists of the Uppermost (Anuttara) and the Visarga, and (thus) begins with *a* and ends with *ha*—which has the form of pure Consciousness, which contains in germ the whole universe, and in which the principles of being are perfectly comprehended—bestows transcendental power (*siddhi*), viz. enjoyment and salvation.

In the various Āgamas it is laid down that the Word-brahma (*śabda-brahma*), consisting of the letters from *a* to *ha*, and having the form of a secondless Consciousness, exists as the total universe.

To this effect are two verses in the book *Mahā-naya-prakāśa*, consisting of verses composed in very ancient vernacular, viz. :

*akula chutta vyāpaka bōdhārani |*  
*kulagata ahalī śatta gumāna ||*  
*ganthi-cakka-ādhāra-vidhārana |*  
*sānēkarūpā akkai vijayūna ||*

the Śakta cult in being more gross (besides details of ritual, etc.). It is expounded in the *Mahānirvāṇa-tantra*, vii, 95 ff., and elsewhere, *ibid.*; and a plain unvarnished account of its ritual, in all its nastiness, is given in Taruṇācārya's *Kula-rahasya*. See also the account in Viśvakōṣa, s. v. *Kulācāra*. The speech of Bhairavānanda in Rājasēkhara's *Karpūra-mañjari* (Konow's transl., p. 235) gives a good idea of the Kaula as others saw him.]

The meaning of it is: *akula*, form transcending the *Kula*<sup>1</sup>; *chutta*, touching; *vyāpaka*, omnipresent; *bōdhā-rani*, seat of the rise of perception; then *kulagata*, existing in the *Kula*; *ahalī*, having the form of *ahal*, i.e. of the consonants without *a*, this being a compound formed with the elision of the middle word (*a-varjita-hal* becoming *a-hal*), i.e. being in the form of consonants, but being devoid of this *a*, which has the form of a definite line<sup>2</sup>; *śatta*, Power, the Power *Ahalā*.

Or again (we may derive *ahalī* thus): *lāti*, she takes or pervades the letters *a* and *ha*, the first and the last sounds (of the alphabet), as she consists in utterance of the letters.

Or again: *ahal* is she in whom there exists no *hal*, no consonant; scil. the Kuṇḍalinī in the form of breath, not written down, only in the course of utterance.

*Ganthi-cakka-ādhāra-vidhāraṇa*, shatterer of bonds, circles, and bases; *gumāna*, murmuring, buzzing, as it were, let her make a noise, utter a sound. From her place the *Ahalā*, scil. the Power consisting of the power of upward breath—shattering in her condition of uprising the bonds, circles, and bases—opening a passage for herself to rise aloft—shall reveal herself, becoming manifest in sound. [This refers to the Tantric notion which identifies Śakti with the Kuṇḍalinī force resting coiled round the Linga in the *mūlādhāra* of the microcosm.] *Sā akkai*, although thus secondless in character; *anēkarūpa*, manifold; *viṣayūna*, may she prosper!

To the same effect (it is said) in the *Amāvāsya-trimśikā*:

*yō 'sau parāparaḥ śāntaḥ śivaḥ sarvagatō mahān |*  
*apramēyō hy anantaś ca vyāpī sarvśvaréśvaraḥ ||*  
*tasyāsti sahaajā śaktiḥ sarvaśaktimayī parā |*

<sup>1</sup> See the preceding footnote.

[<sup>2</sup> Scil. the top horizontal line in the figure .

*icchājñānakriyātvēna sâvâikā bahudhā sthitā ॥  
 tasyā uditarūpāyā yē bhēdāḥ kāryatō gatāḥ ।  
 tān antas tu samāhṛtya sāmarasyē śivē sthitā ॥*

“That Śiva who is at once Higher and Lower, still, omnipresent, great, beyond scope of (logical) perception, and boundless, all-pervading, lord of all lords, possesses a congenital Higher Power which is constituted of all powers. Though One only, She exists in various forms as Will, Thought, and Action. The divisions which issue as products from Her when She is in the State of being aroused, She when in equilibrium gathers together within Herself, and (then) She rests in Śiva.”

The object of study being then the Power, as it is said in the Āgamas :

*sthūlā viśvatanur dēvī sūkṣmā cinmātrarūpiṇī ।  
 parā nityōditā śāntā brahmasattāsvarūpiṇī ॥*

“The Goddess when gross forms the body of the universe ; when subtile, She has only the form of spirit : Higher, Eternal is She called, still, essentially composed of the being of Brahma.”

(The author of the *Mayā-naya-prakāśa*) thrice praises firstly the Goddess (mentioned) at the end (above) as being Higher, scil. in the words *akula chutta vyāpaka bodhārāṇi*, next (the Goddess) in the subtile form, as both Higher and Lower, scil. in the words *kulagata . . . vidhārāṇa* ; and then (the Goddess) in gross form, as Lower, scil. in the words *anēkarūpa* : and (he means to say as follows) : “ She, though appearing in three forms, is one,” and “ may She be successful in Her essential nature of Selfhood, as identical with the Self : pervading the *akula* sphere ; and acting as *arāṇi* (fire-stick), scil. mother, to perceptions, i.e. phenomena ; and manifold in form, though one, may she conquer ! Essentially consisting in infinite manifestation.

may She without check, by repulse of opponents, prosper in sole monarchy, i.e. in empire".<sup>1</sup>

[The author then proceeds to expound in detail the theory of the revelation of the Power in the form of the letters, with which may be compared the *Śiva-sūtra-vimarśinī*, ii, 1, 3, 7, and 19, etc., in the Kashmir Series of

[<sup>1</sup> The following extract from Shrinivas Iyengar's translation of *Śiva-sūtra-vimarśinī*, in *Indian Thought*, vol. iii, p. 360, note, throws light on the subjects above dealt with. The spelling of Sanskrit words has been altered to agree with the system of transliteration used in this paper :—

"Parā Śakti is the mother of the universe. She may be conceived as Śiva-śakti, the consciousness of Īśvara. She is Consciousness, Pure, Universal, and Unlimited. Hence she is Independence (*svacchanda*); she is the vibratory energy that drives the cosmos. Being consciousness, she is symbolized \* by Light; as the light of the sun makes the whole world visible, so she makes cognition desire and muscular action visible to the man that exercises these functions, i.e. she makes him aware of them. Man in his own real nature is Śiva, but attached to a body and mind. When these latter act, i.e. when cognition, etc., take place, she turns his attention on them and makes him identify himself with them. She is hence Mahā-Māyā, the great deceiver. She is also Mahā-Śakti, the driver of the cosmos; in this she is symbolized by Sound, the greatest manifestation of energy outside us. As Sound symbolizes this aspect of her, individual sounds are the bodies, physical manifestations of parts of her, viz. her attendant divinities, dēvis, yōginis, Śaktis, etc. By themselves, these sounds that constitute the mantras are merely, as it were, dead sound; they become vitalized when one acquires mantravīrya and makes the mantras charged with mystic power (Śakti). This is done by the "rousing" of Kuṇḍalinī. Kuṇḍalinī is Parā Śakti herself, or rather, a minified replica of her, residing in a man's body. In the case of ordinary men, Kuṇḍalinī is potential merely; she resides in the shape of a serpent coiled round his heart. By the word "heart" is not meant the physiological organ, but the centre of the body imagined as a hollow and filled with ākāśa. Ākāśa is sound conceived not as sensation within the brain, but as an objective entity. Such an ākāśa fills the inside of the body. In its centre, which is the heart, 'the buddhi guha,' there is a dot of Light. It is the Śiva, the representative of the supreme in the microcosm. As Śiva's Śakti surrounds Him in the cosmos, so in man this dot of Light (bindu) is surrounded by the Śakti in the shape of the sleeping serpent. 'Churning' with the bindu makes the coiled serpent straight."]

\* "Symbolized" is hardly adequate; "cosmically revealed, or embodied" would be nearer.—L. D. B.

Texts and Studies, with Mr. Shrinivas Iyengar's translation (*Indian Thought*, vol. iii), and then he goes on to give the following account of the mystic significance of each letter, with which the curious reader may compare the exposition in *Śiva-sūtra-vimarśinī*, p. 60 f.]

A : the first element in the conception of the Uppermost Ego, perfect egoity essentially transcendental in nature.

Ā : the sinking to rest in that same (perfect egoity), hence the Power of Joy, consisting in the combination of two *a*'s.

I : the Power of Will, styled Aghōrā, consisting of an instinct towards external self-manifestation amidst the union consisting of the equilibrium of Śiva.

Ī : the same when mistress (*īśitrī*) and, as it were, fallen to rest in the Self, hence composed of the combination of two *i*'s.

U : the Power of Thought in the form of an opening out (*unmēṣa*) of a universe, while there is in (the Power of) Will an instinct outwards.

Ū : a condition revealing deficiency in the principle of Consciousness, owing to the excess of the object of thought, while this (Power of Thought) is still undivided like (the image) of a town in a mirror.

Ṛ, Ṝ : as the twofold Will reposing upon the realm of the Void touches the luminous principle (*tējas*) by the agency of the Power of Thought, it reveals itself in the sound *R* like the lightning-flash and the lightning.<sup>1</sup>

Ḍ, Ḍ̄ : when the same (Will) advances far in the realm of the Void, and owing to a certain deficiency of the Power of Thought assumes the form of wood and stone, it reveals itself in the same way as

<sup>1</sup> See note on next page.

the lightning-flash and lightning,<sup>1</sup> by means of the sound *L* because of its solid nature; hence these things (wood, etc.) are similarly eternal, because they sink to rest solely in the Self. The term "neuter" is applied, because (the *ḷ* and *ḻ*) are unable to generate any other radical letter (*bīja*, a mystical letter forming the essential part of the spell of a deity), owing to their lack of instinct outwards.

*Ē*: a triangular radical (*bīja*) due to the predominance of the Uppermost whilst the Uppermost and Joy are proceeding in Will, (its triangular form being) because of the equilibrium of Will, Thought, and Action.

*AI*: a prolongation owing to greater (vocalic?) sound, as a result of the extreme extension of the same two (scil. the Uppermost, represented by *α*, and Joy, represented by *ā*) in Will (the letter *i*) and the Mistress (the *ī*).

*Ō*: having the form of an extension of the Uppermost and Joy, due to the desire for manifestation outwards, in the Power of Thought (when the latter is) in the condition in which the universe opens out into manifestation.

*AU*: as this is an extreme prolongation of the same (vowel *ō*), it is a trident-radical letter (*trīśula-bīja*), because Will, Thought, and Action are distinct in it.

[<sup>1</sup> Cf. *Śira-sūtra-vimarsinī*, p. 61, and n. 39, *ibid*. The note says: "As the illumination (*vidyōtana*) of the lightning-flash, i.e. the latter is slightly superior, so the same Will, taking the form of the letter *Ṛ*, is like the lightning-flash; the illumination of the latter, i.e. a slight superiority (of the former), is the *Ṛ̣*, and the sound *R* is the seed of Fire, consisting of radiance.

Similarly, Will when resembling the lightning-flash is *Ḷ*; and so to speak the illumination of the same, being slightly superior, is *Ḷ̣*, and the sound *L*, being solid of nature, is the seed of the Earth."] ]

AM̐: a Power-inspired intuition for the first time of the universe, so far (as it yet exists), as being the Bindu, because it consists of sensation.

AH̐: an intuition of the predominance of Power in the above-mentioned Uppermost (when the latter is) in unbroken union with the Power of Joy, (so that the Uppermost and the Power of Joy are intuited) as being in the form of the Visarga.


The Powers of the Supreme Lord are five; each of these Powers again is capable of a fivefold combination.

Hence the *K*-series issuing from the Uppermost, the *C*-series arising from Will when in her essential form, the *Ṭ*-series springing from the same Will when she is in the double form of being disturbed and not disturbed, the *T*-series, and *P*-series which arises from the opening out (of the Power so as to form a universe), have each five members. Of these the presiding goddess of the *A*-series is Brāhmī, that of the *K*-series is Māhēśvarī, and their essential nature is that of the five elements of primitive matter, scil. earth, water, fire, wind, and ether. Of the *C*-series the presiding goddess is Vārāhī, and they have the five subtle elements, scil. smell, fluidity, form, touch, and sound. Of the *Ṭ*-series the presiding goddess is Kaumārī, and they have the five organs of action, scil. penis, anus, foot, hand, and speech - organs. Of the *T*-series the presiding goddess is Cāmundā, and they have the five organs of perception, scil. smell-organ, tongue, eye, skin, and ears. Of the *P*-series the presiding goddess is Carcikā, and they have the five tattvas, scil. thought-organ, Buddhi, Ahankāra (personal egoity), Prakṛti (Primal Matter), and Puruṣa (individual soul).

The semi-vowels have the four tattvas, Niyati, Rāga, Kalā, and Vidyā [see Kashmir Shaivism, p. 75 ff., 153 f.], and Mayā and Kālā are included in them [see *ibid.*]. The letters śa, ṣa, and sa represent Īśvara, Sadāśiva, and

Power; the *ha* is a grosser form of the above-mentioned Visarga.

In order to show that in the *pratyāhāra* composed of the Uppermost and the letter *ha* (scil. *ah*, the Visarga) the whole universe, composed of objects and terms of speech and constituting the Six Adhvans,<sup>1</sup> sinks to rest in the Uppermost, the *kūṭa-bīja* (topmost radical) *kṣa* is shown at the end (of the alphabet), because it is a compound of the letter *ka*, which is the Uppermost, and of the letter *sa*, which is composed of Power. Thus the determination of the letters.

Similarly we have above explained the nature of the radical , which is composed of the Great Spells, and indicates Śiva as identical with Consciousness composing the thirty-six Tattvas.

[Regarding the above, see *Śiva-sūtra-vimarśinī*, pp. 45 (and note) and 101, with Shrinivas Iyengar's translation, *ut supra*. The Śakti, by combination with objects, is divided into two (*bījas* or vowels and *yōnis* or consonants), into nine (nine vargas of letters), and into fifty (letters in all). She thus becomes *mālinī* or a series. From her issue, after the twelve vowels, bindu and visarga, twenty-five letters, *ka-ma*, corresponding to the universe (the *ka*-series coming from the Śakti of *a*, the *ca*-series from that of *i*, etc.); then come the four letters *ya, ra, la, va*, which are called *antastha* because they are established in the Puruṣa as the sheath (*kañcuka*), consisting of *niyati, kalā, rāga, vidyā*, etc. (see *Śiva-sūtra-vimarśinī*, p. 62); then come *śa, ṣa, sa, ha*, called *uṣma* because they emerge (*unmiṣita*) when differentiation vanishes and unity of being is grasped (*ibid.*); then comes the *kṣa* or *prāṇa-bīja*, composed of *ka* from Anuttara, and *sa* from *ha*, or Anāhata, and hence = *aham*, the consciousness of all being in self, the universe formed by the Śaktis Anuttara and Anāhata.]

<sup>1</sup> [Namely, the Mantra, Padu, Varṇa, Bhuvana, Tattva, and Kalā Adhvans.]